



POP MUSIC, CULTURE, AND IDENTITY

Indigenous African Popular Music, Volume 2

Social Crusades and the Future

Edited by
Abiodun Salawu · Israel A. Fadipe

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Pop Music, Culture and Identity

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Mafikeng, South Africa

Abiodun Salawu
Israel A. Fadipe

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Indigenous African Artistes as Social Critics: A Study of Evangelist Bayo Adegboyega of Yoruba Extraction

Clement Adeniyi Akangbe and Yemisi Omolola Ilesanmi

INTRODUCTION

Music is a conventional instrument of socialisation, reformation and reconstruction. It serves as a medium of social criticism by examining and interrogating the society. In this respect, indigenous **African artistes** are vanguards of social reformation as their music readily comment on practically every issue in the society ranging from governance to economy, socio-political issues, morality, religion and so on. Apart from singing to

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entertain, indigenous **African artistes** are effective **social critics** in their rights. They sing to uphold societal virtues and condemn vices. As succinctly put by Odunuga and Yekini-Ajenifuja (2018, p. 109), “Music has been found to be an instrument used in transforming lives because of its effectiveness as an agent and medium of transmitting information to the populace. It is used to pass crucial information, impart knowledge, soothe emotions, and affect lives”.

Music is a vital aspect of African lives. It is very important when it comes to religion. Music is an indefatigable aspect of African worship and as such it is employed in rituals and religious ceremonies. Beyond the groves and sacred locations of worship, music is the blood of the social lives of Africans. Apart from celebrations like naming, marriage, funeral and festivals, music is employed in work situations at farms, puberty rites, during games, in battles, healing and virtually in all human endeavours (Adegbite, 2006). African music is performative and often consists of singers, percussionists and dancers depending on occasions. This implies that it is virtually impossible to separate music from dance in African music. Music is indeed indigenous to Africa (Onwuekwe, 2006).

The focus of this chapter is Christian gospel music which is a genre of Christian music. This type of music is called *Orin Emi* in **Yoruba**. It is a vital aspect of worship in the Church and it is also composed and performed for other religious and ceremonial purposes. Gospel music (*Orin Emi*) is a potent aid which enhances communion with God. It is therefore a spiritual act. It is remarkable that though Christianity is a foreign religion, its African adherents have imported virtually all the traditional **Yoruba** musical instruments such as *gangan*, *bata*, *agogo*, *dundun*, *omele*, *sekere* and many more into it. These are often blended with foreign musical equipment like lead guitar, bass guitar, piano, organ, accordion, tambourine, saxophone and several others.

Just as indigenous musicians and artistes abound so also do Christian **gospel artistes** in Nigeria. Christian gospel music has grown tremendously. It has grown beyond being strictly an aspect of worship and has become a sophisticated genre of music which is recognised all over Africa. Today, it has become an instrument, not only for evangelism, but also for social crusade, political reengineering and moral advocacy; and a number of Christian **gospel artistes** actively question and interrogate the powers that be in their societies. One of such Christian **gospel artistes** is Evangelist **Bayo Adegboyega**, a.k.a. *Atáyéro* (the world reformer), who is the case of

this study. He was the leader of Bayo Adegboyega and the *Atayero* Voices Band.

This study embarks on a content analysis of **Bayo Adegboyega's** music with a view to examining how he dissects Nigeria as a society in his music by condemning the vices and canvassing for virtues. This chapter, which adopts sociology of literature as its theoretical framework, is divided into eight parts, namely: Introduction, Concept of Yoruba songs, Sociology of Literature, Methodology, Yoruba Gospel Music and **Bayo Adegboyega's** art, Analysis and Discussion, Conclusion and Recommendations.

CONCEPT OF YORUBA SONGS

Music is called *tilu-tifon* in **Yoruba**, and it has *orin* (songs) as its sole tendon and main ingredient while instruments and percussion provide the condiments. Among the **Yoruba**, song is a veritable genre of oral literature. Song itself is poetic as it is an offshoot of **Yoruba** oral poetry. In his classification, Olatunji (1984) classifies **Yoruba** oral poetry into three, namely: feature types (*àràngbó*), chants (*isàrè*) and songs (*orin*). Olukoju (1978, p. 89) in Akangbe (2005, p. 133) submits that:

Orin is the generic term for all types of songs. Most song texts are regarded as oral poems since Yoruba traditional poetic texts form the basis of songs. Singers, like chanter, draw materials from the traditional texts, and these are performed in poetic forms.

Poetic song forms include folktale songs, political songs, game songs, festival songs, work songs, lullabies, satirical songs, dance music, war songs and others.

Song is a universal phenomenon and it is a major medium of exhibiting one's thoughts. This is in tune with Alan Merriam's blunt assertion in Clayton, Herbert, and Middleton (2003) that music "is a universal behavior", while to Blacking (1995, p. 224), "every known human society has what trained musicologists would recognize as 'music'".

Raji (2017) quoting Adedeji (2007) carried out a detail classification of Nigeria songs (nay **Yoruba** songs). He identified four broad categories, namely: *Orin abalaye* (traditional music), *Orin gbajumo* (popular music), *Orin ajemesin* (religious music) and *Orin onise-ona Afriika* (African art music). Religious music is sub-divided into Christian religious music and Islamic religious music. Adedeji (2007) further divided Christian religious

music into Church music (*Orin ile-ijosin*) and Gospel music (*Orin Emi*) while Islamic religious music is also divided into two, namely: Mosque music (*Orin Mosalasi*) and Gospel music (*Orin Emi*) respectively. It is noteworthy that Raji (2017) disagreed with what Adedeji (2007) called “Mosque music”. According to him (Raji), there is nothing like “Mosque music”; in his opinion, “Islamic gospel music” as a category has sufficed.

It is noteworthy that there is no occasion that does not have its own songs in **Yoruba**, be it joy, sorrow, birth, death, chieftaincy, house warming, rite of passage, promotion, war, quarrel and the rest. Songs are rendered in the day and night by the young and old, male and female alike, as occasion demands. From the foregoing, it is obvious that song constitutes an integral part of every aspect of Yoruba life.

SOCIOLOGY OF LITERATURE

Sociology of literature is the theory employed for this study. The formalist school of critics considers sociology as an extrinsic factor in understanding literature and as such irrelevant as a critical tool but we align fully with the structuralist Marxist school that the study of literature in itself is limited and incomplete without adequate consideration of the social value and context of text. There is a strong cord that binds literature and the society that produces it. In other word, there is an interrelationship between literature and the social world as every creative work: drama, poetry and novel require a knowledge of their envioning context for them to be properly understood. Bamidele (2000) authenticates this standpoint when it restates the interrelationship between literature and the social world that:

all novel and plays and a fair amount of dramatic or narrative poetry may not be understood without their envioning context because they focus their attention on characters and incidents that bear close parallels to imitation of an action with the highest consciousness of the age in which they were written.

We can deduce therefore that literature is concerned with two things: the moral and the story. The moral suggests the author’s relationships with society while the story dwells on his (author’s) relationship with art. The simple fact that all forms of arts basically tell about social life reveals the status and common pursuit of literature and sociology, hence the reason for the choice of sociology of literature as a theoretical tool for this study.

Moore (1967, pp. 207–215) cited in Olunlade (1999, p. 9) defines sociology as “the science of social relationship for ongoing social systems and the process of social change”. This implies that sociology transcends social relationships among the citizens of a society.

Ebewo (1999, p. 60) sees a symbiotic relationship between sociology and literature. According to him,

Society produces and influences a writer and his work, and the writer in turn, through his work, influences society. This in fact is a kind of symbiotic bond. The right hand is made to wash the left, and the left hand is made to wash the right, thereby rendering both hands clean.

This clearly indicates that literature as an art is primarily an activity of the mind, a self-conscious and socially induced creation by the artist. This is so because the writer is a stakeholder who is part and parcel of the society. This implies that the literary artist obtains his creative raw materials from the society based on his experience and happenings in the society at a given point in time.

The relationship of literature and society is symbiotic. Dwelling on the symbiotic relationship of literature and society, and the truthfulness of art to society, Ernest Fischer cited in Akangbe (2005, p. 28) emphasises how compelling it is for art to be truthful in its representation of the society. According to him,

In a decaying society, art, if it is truthful must also reflect decay. And unless it wants to break tradition with its social function, it must show the world as changeable, and helps to change it.

It is thus a must for art to represent society correctly and accurately. In other words, if the society is rotten, the decadence must be reflected, and if it is sane and stable, the sanity and stability should be represented. This is a utilitarian summation of the functions of arts to society. We consider that this theory is very suitable for this study because through Evangelist **Bayo Adegboyega**'s music, the Nigerian society is musically recreated by picturing the good, the bad and the ugly. The artiste presents the society as it is while clamouring for changes and improvement where necessary. This pictures Adegboyega's music as a true and relevant work of art which reflects and refracts the society which it represents.

METHODOLOGY

This is a qualitative study. For academic brevity and thoroughness, this study only focuses on Christian gospel music which is rendered in **Yoruba**. Among the scores of popular **Yoruba** Christian **gospel artistes**, Evangelist **Bayo Adegboyega** was purposively selected because of his penchant for social reformation and clamour for social transformation. He was an unrepentant **social critic** as his music clearly adopts socio-political themes. Evangelist **Bayo Adegboyega** has 16 albums to his credit. Out of these, three albums—namely *Atayero*, *Ebute Ayo* and *Ilu le*—were purposively selected for analysis due to the thematic preoccupations of the tracks in the albums and their relevance to the focus of this study. The selected albums had their tracks on themes such as bribery and corruption, tribalism, unemployment, leadership crises, insecurity, agriculture, religion and moral rejuvenation. These themes are fundamental to this study.

YORUBA GOSPEL MUSIC AND BAYO ADEGBOYEGA'S ART

The evolution of Christian music in Nigeria was a product of nationalist aspiration, spiritual emancipation and cultural awakening. Giving that the white missionaries forbade the use of traditional African music and musical instruments in the church worship, the Nigerian Christians of the nineteenth century, who seceded from the Western mission churches from 1888, were quick to adapt traditional music into Christian liturgical use. As remarked by Ojo (1988), Lagos played a significant role in the development of popular music in Nigeria. The pioneers of the musical activities in the early twentieth century included Reverend Josiah Jesse Ransome Kuti, Dr Thomas K. Ekundayo Phillips and T. A. Bankole (Bateye, 1995), among others. Through Christian mission education (especially at the Teacher Training Colleges by which students were given sound training in Music) which produced organists, choir masters, teachers and so on, Christian music slowly entered the public domain. In addition to this, As Ojo (1988, pp. 213–214) observed,

In the 1960s and 1970s, Christian hymns were played on the radio, and by the mid-1970s, choirs from churches were occasionally invited to sing on the radio and television. ... Choirs of other denominations also emulated this new adaptation, such that by the mid-1970s Christian music had become available to the public. ... The first and most successful Gospel

musical group on the Nigerian scene was the Good Women Choir of the Christ Apostolic Church (an indigenous Pentecostal church which seceded from the British Apostolic Church about 1937), Ibadan and District, led by Mrs. D.A. Fashoyin.

By the mid-1970s, many Gospel musical groups had emerged on the scene and in the 1980s, many more Christian musical groups were releasing records to the public. These activities facilitated the emergence of notable Christian **gospel artistes** like Panam Percy Paul from Jos, Dupe Solana from Lagos, Toun Soetan from Ibadan, Funmi Aragbaiye from Lagos, Evangelist Niyi Adedokun from Ilesa and, of course, Evangelist **Bayo Adegboyega**, who is the focus of this study.

Born in 1956, Evangelist **Bayo Adegboyega** hailed from Ogun State in South-West, Nigeria. He was an evangelist, a preacher, a moralist, a social crusader and a gospel artiste. A fervent believer in the Lord and an ardent preacher of the Word, Evangelist **Bayo Adegboyega** was renowned for his musical ministrations at crusades, concerts, church programmes and revivals. A popular musician during his hay days, Evangelist **Adegboyega** had 16 albums to his credit. He came into limelight in 1986 with his famous album titled *Atayero Bi Agogo* from which he earned his sobriquet. His other popular albums include *Atayero Wa*, *Itunu*, *Iku le*, *Dear Mother*, *Oko Naijiria Ree Loju Agbami*, *Ebure Ayo* and *Oro Aye n fe Adura*.

His shocking death occurred on Monday, 7 April 2008. His death was as a result of a long battle with diabetes which claimed his two eyes before his demise. Evangelist **Bayo Adegboyega** passed on at the age of 52 years.

ANALYSIS AND DISCUSSION

Evangelist **Bayo Adegboyega** as a social critic and committed citizen of Nigeria followed the trend of governance in the nation closely, made remarks and gave godly counsel musically. His music was an admixture of gospel-cum-socio-political commentary. His music touched diverse issues ranging from moral decadence to economic hardship, marriage, motherhood, leadership crises in Nigeria, unemployment, insecurity, religious crises, tribalism, bribery and corruption and so on. Some of the topical issues hinted at in his music are discussed below.

Leadership: The bane of retrogression in Nigeria polity is bad leadership. Basically, leadership is a process of social influence through which one person influences another to accomplish an objective. By implication,

a leader is someone who possesses good character, vision, tact, prudence and can lead the group by example to achieve the set goals and objectives. In the Nigerian context, we can ask if our leaders fit into this description; the answer, of course, is in the negative.

Our primary focus here is the political leadership which is the ruling government that is managing the affairs and resources of a nation. Political leadership is saddled with the responsibility of making decisions, formulating policies, advancing the course of a nation, ensuring food provision and securities, strengthening social and political institutions, fortifying the economy and ensuring security of lives and properties of her citizenry, among several others. It is rather unfortunate that the Nigerian leadership has failed woefully when measured on these parameters. Evangelist **Bayo Adegboyega** in his music lamented about the insincerity and unpatriotic attitudes of the leaders in power, hence his divine request for:

Olórí tí ó fòtító inú àti ibèrù Ọlọrun sàkóso wa,
Ni k'Ọlọrun máa fùn wa,

Leaders who would rule with truth and fear of God
Are demanded from God

Leadership failure in Nigeria is obvious. In order to succeed, Nigeria needs truthful, trusted and patriotic leaders who can steer her ship with all honesty. Ogbeidi (2012) averred that the governance from the first generation after independence till date reeks of corruption mainly because of their quest to retain power, resist opposition and have access to unlimited funds for personal use. It therefore becomes difficult for them to serve the nation to the benefit of the state and its citizens.

Insecurity: Insecurity is a major threat to the peaceful co-existence of Nigerians. As far back as the mid-1980s, Evangelist **Bayo Adegboyega** had alerted and warned the nation in his music. He stated categorically that:

Àwọn alágbára ayé jeyó, wọn muyó tán,
Wón ní fowó kóhun ijà olóró jọ ni

The world powers in their satisfaction
Expend their resources on ammunitions

Nigeria of today is wallowing in instability. There is no geo-political zone that is not grappling with one problem or the other ranging from terrorism to banditry, kidnapping, ritual killing, rape, cattle rustling, tribal conflict, Boko Haram insurgence, cattle herders' and farmers' incessant clashes and so on. The Boko Haram insurgence in the North-East has done a terrible damage to the socio-political and economic lives of that region. The crisis of instability has lingered and festered for so long that it is regrettably becoming intractable because of its very many dimensions. To buttress this, Imhonopi and Urim (2016) submitted categorically about Africa that there could not be an end to terrorism until all of Africa's leaders give priority attention to addressing underlying conditions conducive to the spread of terrorism, such as corruption, poverty, social injustice, obstacles to democracy, prolonged unresolved conflicts, dehumanisation of victims of terrorism and the likes.

Bribery and corruption: The artiste and **social critic**, Evangelist **Bayo Adegboyega**, through inspiration and passion for the growth of his country, Nigeria, classified the major challenges facing the nation into three: dishonesty, tribalism and religious bigotry. Bribery and corruption are basically acts of dishonesty. According to Aluko (2009), bribery is elucidated as a white-collar crime in which money, a favour or something else of value is promised to, given to, or taken from an individual or a corporation in an attempt to sway his or its views, opinions or decisions. Corruption, the twin of bribery, implies dishonest exploitation of power for personal gain. It is extreme immorality or depravity. Corruption and fraud are universal problems for all government and all countries but its magnitude in Nigeria is gargantuan at all levels and in every facet.

The social ills take the guise of bribery, scandal, kickbacks and payoffs, among others. It is pathetic that this social pathology has become the hallmark with which the world assesses Nigeria and Nigerians. The political class, public office holders, civil servants, judiciary, law enforcement officers, business class, medical practitioners, teachers and lecturers, and even the clerics in both Islam and Christianity are all culprits. The Independent Corrupt Practices (and other related offences) Commission (ICPC) Act 2000, and the Economic and Financial Crimes Commission (EFCC) Act 2004 specified corruption as acts which involve

money laundering, embezzlement, bribery, looting and any form of corrupt practices, illegal arms deal, smuggling, human trafficking, and child labour, illegal oil bunkering, illegal mining, tax evasion, foreign exchange malpractices including counterfeiting to currency, theft of intellectual property and piracy, open market abuse, dumping of toxic wastes, and prohibited goods. (Shuaib, 2015)

The EFCC Act empowers the commission to investigate, prevent and prosecute offenders who engage in the stated acts. EFCC is a potent anti-graft agency which is established to tame corruption officially, but many see it as a toothless bull dog that barks incessantly without biting. This is because, even though several arrests have been made with several shady deals and deeds uncovered, little or no prosecution has been effected.

In his passionate concern for social reformation in Nigeria, the artiste cries aloud in “Ìlú le” with groaning lamentation:

Ìlú ò déédé le, àwọn ará ibi ni ẹ bi

Our land is not sick for nothing, ask the culprits

He exposes the evil brains behind Nigeria’s impoverishment and called them names: “àwọn jẹgúdújẹrà”—the spendthrift, “àwọn àfẹmiàfẹmi”—the greedy, “àwọn bótìlẹrírí”—the unconcerned, “gbogbo àwọn ajunilọ”—all the oppressors, “àwọn kẹnimánì”—the self-centred and “àwọn igi dá ẹyẹ fọ”—the run-away spoilers. Adegboyega itemised our deplorable condition and hydra-headed poverty in feeding, employment, transportation, clothing and housing. As he aptly captures it:

A ọ le jeun tó wù wá mọ ohun tí a rí la dẹ ní je

We cannot eat what we want but eat what we see

True to Adegboyega’s lyrics, food insecurity is rife in Nigeria. Her citizens can no longer afford three square meals. Unemployment rate is galloping. Nigeria has become a dumping ground for fairly used vehicles, and when we manage to buy a rickety one, we organise thanksgiving service and throw parties. The fairly used clothes market is thriving and is a delight for our ladies who wear them with pride while all our once thriving textile companies have all closed down. Housing is grossly insufficient, hence the high cost of rent, poor maintenance and low-quality structures which collapse at will.

The Christian **gospel artiste** condemns the fathomless and incurable greed of the few privileged Nigerians who wilfully robs the masses of their rights by arrogating the resources to themselves and their cronies. He wonders why Nigeria, a land flowing with milk and honey, will continue to wallow in abject poverty. As he puts it:

Orílèdè tỌlórùn dá ní afúnni, wón ti sọ wá datoro je

A land created to bless others, has become beggarly

The Evangelist in Adegboyega clamoured for quick divine restoration as he pleaded that:

Olúwa wá pàgbà yí dà
Ko bá wa múgbà tó dùn wá

Lord change this time for better
Give us a better season

Adegboyega's clamour is typical of every Nigerian citizen who yearns for a people-friendly and welfare-oriented government. Unfortunately, this wish is yet to be granted as each succeeding regime proves worse than its predecessor.

Unemployment: Bribery and corruption is like violent wind that brings no one any good. The resultant effect of this twin evil is terrible hardship, one of which is unemployment. The wave of unemployment in Nigeria is strong and many are affected. Many sectors of the economy lay off workers at will, several others have placed embargo on employment, students graduate yearly from the institutions to join the already saturated labour market, payment of salary becomes irregular, many workers are owed salaries while others, including state government and governmental agencies, pay fragmented salaries. **Bayo Adegboyega** regretfully captured this dastard situation thus:

Ọgbón ní bẹ lórí, ìwé èrí ní bẹ lówó,
Okun ní bẹ lára, a ò mà ríṣé fi ṣe!

There is wisdom in our brains, certificates on our hands
Strength abound in our bodies, but there is no work to do.

The artiste emphasised regretfully that the youths are badly affected. Though they are physically fit, mentally able, educationally empowered and emotionally willing, they are not gainfully engaged as a result of unemployment. In fact, there is hardly any difference between those who are academically endowed and the indolent.

Arising from this unmitigated unemployment experience, many misguided young people resort to banditry, thuggery, kidnapping, assassination, smuggling, swindling, fraud and so many other ills. Thus, security of lives and properties is at stake. Predictably, the challenges are the same in all countries of the world where corruption is tolerated. There is inflation in the nation. The populace becomes consistently wretched. This is why Osah et al. (2014) reported that majority of Nigerians live in urban slums and those in the villages in abject poverty, all living below the poverty line despite the massive resources in the land.

Agriculture: As a result of gross economic imbalance, Evangelist **Bayo Adegboyega** gave a dual counsel to both masses and government on agriculture. While he canvassed for mass return of Nigerians to the farm, he advised the government to encourage and empower masses on farming thus:

Ní àsikò yí, tórò ajé wa ò ẹ̀ déédé....,
Kí gbogbo Nàìjíríà, ká ẹ̀ra mósẹ̀ àgbẹ̀

At this time of economic recession
All Nigerians must emphasise farming

It is remarkable that **Bayo Adegboyega's** counsel is still potent and relevant after almost four decades of that submission. This lends credence to literary critics' description of artistes as seers or prophets.

Adegboyega's clamour for government's renewed commitment to agriculture was appropriate as many of the past moves at reviving farming were not productive. As identified by Ojo and Adebayo (2012), these past programmes included the National Accelerated Food Production Project in 1974; Agricultural Development Program in 1975; Operation Feed the Nation in 1976; Green Revolution in 1979; Directorate of Food, Roads and Rural Infrastructure in 1985 and, more recently, food security initiatives, which include: Special Program for Food Security (SPFS), FADAMA Development Project and the International Centre for Soil Fertility and Agricultural Development (ICSFAD) in conjunction with the United States.

Matemilola and Elegbede (2017) suggested ways of boosting agricultural sector in spite of many government policies on agriculture that have failed in the past. These measures include: making education affordable for the low-income urban and rural people, provision of credit and incentives to the “real farmers”, social networking and organised farmers cooperation/association, regulation of the use of fertilisers and other agro-chemicals as well as incentives such as subsidy on fertilisers, provision of farming infrastructure, irrigation system and promotion of mechanised farming system.

Religion: Nigeria is a secular state by constitution, the citizens being adherents of Christianity, Islam and African Traditional Religion. A large percentage of the citizens profess to be devoted and religious, yet there are various ethno-religious crises that claim lives of old and young from time to time in different parts of the country. These crises have become incessant and the occurrences are almost uncountable, all on account of religion. Evangelist **Bayo Adegboyega** could not but ask in his album titled “Ìlú le” that:

Pé bóríṣẹ̀dè yì ẹ̀ gbẹ̀sìn lẹ́rì tó,
Ẹ̀sìn ò hàn nínú ìwà wa.

As religious as this nation claims to be
Godliness does not reflect in our conduct.

True to the submission of Adegboyega, a lot of crises are either precipitated by religion or aggravated by religion in Nigeria. Nigeria has three major religious identities: Christianity, Islam and traditional religions. Traditional religions are the most politically inactive of the three groups. On the other hand, Christianity and Islam have continued to be the backbone of religious disparity and conflict. This differentiation underlies the North-South cleavage.

Osaghae and Suberu (2005, p. 19) submit that it is often very difficult to tell the differences between religious and ethnic crises because the dividing line between them is slimmer than thin. Examples of ethno-religious conflicts include Kafanchan-Kaduna crises in the 1980s and 1990s, the Kaduna Sharia riots of 2000, the Jos riots of 2001, the Oro cultists versus the Hausa conflict at Shagamu in Ogun State in 1999, Lagos-Kano (Idi-Araba/Okò Oba) conflict in 2000, ethnic frictions

between the Jukuns and Tivs in Plateau State in 2001 and so on. The Boko Haram menace since 1999, the frequent Southern Kaduna conflicts, the recurrent attacks on the Middle Belt areas and the nationwide Fulani herders and farmers' frequent attacks and killings are some of the innumerable unwarranted killings in Nigeria. It is topical that almost all these crises have a way of zeroing-in on religion even when the primary cause is distant from religious factor. Apart from ethno-religious conflicts, we also have series of inter-religious conflicts in Nigeria between the Muslims and Christians.

The introduction of section 38 (1) and 10 into the Nigerian constitution has guaranteed freedom of religion and prohibited declaration of state religion, yet teaching and preaching with sentiments by religious leaders happen in some churches and mosques and even at open crusades which may eventually result in acrimony and clashes among the adherents.

Ìwàásù ètanú,
Pèlú àtakò là ñ gbọ́ lójoojúmọ́

Provocative preachings
With attacks are what we hear daily

It is rather disappointing that though Christianity teaches compliance to the law of the land, and Islam is said to be a religion of peace, tranquillity and comfort keep on eluding Nigeria.

Tribalism: Nigerians clamour for oneness but they are deep into tribalism. All the tribes are dominated by fears and suspicion of the other. They stage-manage all sorts to acquire luscious positions and recognition for control of resources and political power. Hence the claims, counterclaims of ethnic domination, political oppression and reports of marginalisation among the various ethnic groups. The quest to protect one's region from assault and insurgence led to the emergence of Oodua People's Congress (OPC) in the South-West, Bakassi Boys, and Movement for the Actualisation of the Sovereign State of Biafra (MASSOB) in the Igbo-speaking South-East, Movement for Emancipation of Niger Delta (MEND), Niger Delta Militant Group, Movement for the Survival of the Ogoni People (MOSOP), and others while the Arewa People's Congress (APC) in the North are battle-ready to save the Northerners from harassment and to maintain the status quo (Imhonopi and Urim, 2016). As at

2020, both the Igbo and Yoruba tribes have been listed by the United Nations as groups seeking self-determination. The cracks in the wall of Nigeria are on the increase daily. These are not just baseless clamours; they are genuinely provoked by fears of perceived marginalisation, subjugation, oppression, gross imbalance in sharing of posts and resources and so on. Nigeria is a federal state but a number of the federating units are disgruntled and disillusioned.

Moral Rejuvenation: As a **social critic**, Evangelist **Bayo Adegboyega** made motivated efforts to promote love, honesty and oneness. He emphatically established that righteousness exalts a nation and positive collaboration sustains her growth.

Ìfẹ ní gbórílèdè ga,
Òdodo ní gbórílèdè lékè

Love exalts a country
Righteousness exalts a nation

Familusi and Oke (2013) corroborate the significance of love and honesty in human interaction and community growth. The Bible refers to love as the “fulfilment of the law” (1Corinthians Chapter 13 and Matthew Chapter 7 verse 12). Muhammed (SAW) in his Sunnah says, “No one of you is a believer until he desires for his brother, what he desires for himself”. So, both Christianity and Islam acknowledge love to be of great virtue. This thus implies that if the adherents of these religions are faithful to their faith, crises will cease, not only in Nigeria but all over the world.

Honesty and justice are key ingredients of morality. Honesty is expected of leaders and followers. The Ifa corpus emphasises the benefit of honesty thus:

Òtító síṣe nìkan ni kǐ mú ni kú,
Ṣùgbón tí mú ni hewú orí funfun nẹnẹ

It is only rectitude that prevents one from dying young
and enables one to grow exceedingly hoary

Quran 2:42 says, “And cover not the truth with falsehood, nor conceal the truth when you know what it is”. The Bible in Proverbs 14:34 says, “Righteousness exalts a nation but sin is a reproach to any people”. All the teachings in Matthew Chap. 5 emphasise tolerance while Surah 41: 34–35 enjoins Muslims to tolerate everybody, non-Muslims inclusive. African Traditional Religion emphasises harmonious life and living. All leaders and followers must therefore repent of all evils and work together to uphold the oneness of Nigeria.

CONCLUSION

This chapter has brought to the fore how Evangelist **Bayo Adegboyega** socially criticised Nigerians and the Nigerian government. He condemned in strong terms Nigeria’s socio-economic problems which are still palpable decades after attaining independence. He frowned at the endemic corruption and corrupt practices, ineptitude and selfishness of leadership, gross misrule, immoral and dishonest living, fraudulent practices, indolence, negligence and lots more.

In conclusion, it has been established from a critical analysis of Evangelist **Bayo Adegboyega**’s music that Indigenous **African artistes** could be watchdogs of the society. Even though a Christian **gospel artiste**, his arts was a complete literary piece as it has excellently dissected the society, identified the inherent ills and made suggestions on what to do to move the nation forward. His art was quite significant in that his messages were capable of remoulding the leadership, rebranding the followership and overhauling the entire corrupt governmental system. A complete literary work, the music of **Bayo Adegboyega** had successfully informed, educated and entertained the citizenry.

Recommendations

1. It is recommended that Christian **gospel artistes** should uphold the spiritual standards of the Holy Bible in their performances and conduct. Social criticisms should be from the perspectives of the Bible. It is commendable that Evangelist **Bayo Adegboyega** upheld the tenets of the Bible in his approach; however, a number of the gospel musicians that succeeded his generation are eroding Bible standards.
2. Christian **gospel artistes** should depict themselves as Christians in their appearance, outlook, utterance and general ways of life. It is

disheartening that the secular artistes are having an undue influence on Christian artistes. Their costumes, hairdo, musical slangs, dance steps and lifestyle as a whole are not in any way different. It is shocking that the Christian artistes who should influence the world are being influenced by the world.

3. Christian **gospel artistes** should have sound knowledge of the Scriptures. The church should not dance to the tune of the world but should rather change the world. For Christian gospel artistes to fulfil the obligations of Christianity to save, heal and deliver through music and entertainment, it must be spiritually sound and fervent. The sanctity of salvation and testimonies must be maintained in order to truly make a meaningful impact on the world through their music.

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